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# The Art News

An International Pictorial Newspaper of Art

ANTIQUES  
RARE BOOKS  
ART AUCTIONS

VOL. XXII, No. 40—MONTHLY

NEW YORK, SEPTEMBER 13, 1924.

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

## Poussin's "Holy Family" Comes Here



"REPOSE OF THE HOLY FAMILY" By NICOLAS POUSSIN  
Courtesy of Wildenstein & Co.  
This famous painting was purchased for 6,200 guineas at Christie's on July 5 when sixty-three art works owned by the Duke of Westminster were sold at auction.

## OPTIMISM THE RULE AMONG ART DEALERS

### Those Returned from Abroad Fore- see an Active Season, Though Good Works Are Much Scarcer

Optimism regarding the prospects for the coming art season prevails among all the art dealers who have returned from abroad.

All agree that obtaining fine works in Europe is growing more and more difficult owing to the fact that fewer good pictures than ever are coming out from private collections into the market and of those that do, French and English collectors appear to be able to absorb the most. In the aggregate many distinguished canvases have been acquired by the New York dealers this summer and are now either here or on their way to this country.

E. M. Sperling, of the Kleinberger Galleries, who has just returned from a fishing trip to Cape St. Vincent, said that his firm's Paris galleries had experienced an unusually busy summer. Mr. Kleinberger is returning to New York on the *Paris*, due on Sept. 27, and is bringing several fine Dutch canvases which he bought from the world-famous collection of Prince Lichtenstein in Vienna, these being the first works sold out of the collection since the Knoedlers bought three pictures two years ago.

Mr. Kleinberger is also bringing most of the thirty paintings bought by the firm at the sale of the De Ridder collection, all these being destined for American private collections. Mr. Sperling said his house anticipated a very good season after the elections, and for that reason had bought heavily abroad.

Louis Ralston brought back from his extensive European tour a fine Reynolds, a Lawrence, and some Dutch canvases including a distinguished work by Ferdinand Bol. He spent some time in Germany and at Carlsbad for two weeks and said conditions throughout Germany were wonderfully prosperous. The crops are plentiful, the cities are active in building, and the people, the children in particular, look well-fed and well-dressed.

C. F. Henschel, of the Knoedler Galleries, spent the summer in England, France and Switzerland visiting the art market at Lucerne while in the last-named country. He found fine pictures very scarce, particularly in England where, he says, almost no important works are coming on the market, and under conditions as they are at present he sees little hope of any of the fine things in private col-

lections being offered for sale. Prices were high abroad. He looks forward to a busy season.

In respect to the rarity of good paintings Howard Young's experience in London and Paris was much the same as that of his colleagues in the art business: high prices and a greater scarcity of good things than he could remember in many years. Mr. Young brought to New York several important canvases but not as many as he had hoped to get while in Europe.

John Levy, of the John Levy Galleries, said that art sales in Paris had been markedly affected by the rise of the franc, buying having been brisk while the franc was low while with its rise came a dulness in buying that was very marked while he was abroad. Some of the notably low prices obtained at London picture sales during the summer he said were chiefly due to the large size of the canvases which, in spite of the distinguished names of the men who painted them and their fine quality, made them unsuitable for modern homes.

Walter Ehrich, of the Ehrich Galleries, who spent ten weeks in England and France, attributed the comparatively low prices for large canvases chiefly to the now prevailing custom of urban dwellers to live in apartments rather than in separate houses. This makes it practically impossible to hang large paintings.

## YOUNG GROUP RULES WOODSTOCK EXHIBIT

### Final Display of the Season Is a Demonstration of the New Gen- eration's Ability to "Carry On"

WOODSTOCK—The Woodstock Art Association's third and final exhibition of this, its fifth, season, opened Sept. 6, to continue to Oct. 15. It is a thorough demonstration of the ability of the younger generation of Woodstock artists to carry on without their elders.

There is, to be sure, in this exhibition a characteristic "Portrait of a Violinist" by George Bellows, a "Spring Landscape" by Leon Kroll, and a highly dynamic "Fireman's Hall" by Charles Rosen, but with these exceptions the work shown is practically all by the newer generation. And the exhibition is one that would attract attention even in the metropolis for the high and remarkably even quality of its work, and for the variety of the personalities represented.

It is an eager and a vigorous brood, this younger generation, and some of its leaders are bound to become better and better known to the larger world outside. Some of them, indeed, are already known to Fifth Avenue and Fifty-seventh Street, but their work in this exhibition helps to stamp them as definite personalities to be reckoned with. There is a certain amount of "tendency work" here. Woodstock is as full of tendencies now as it has always been, or as any place is where artists congregate, but the tendencies are of a different sort from those of ten or fifteen years ago. If Cézanne or Matisse or Picasso or Rousseau the *douanier* had never lived, much of this work would assuredly have been otherwise. The real task remains exactly what it was before, that of distinguishing the genuine personalities with something of their own to say from those painters who would have nothing to say no matter what their idiom.

There is, for example, Henry Mattson with two of his inimitable and wholly personal renderings of the unheroic modern countryside, the countryside of small bungalows and Ford-ridden state roads. He is in paint what Sherwood Anderson is in prose; both come very near to discovering for us the beating heart there is in the commonplace. Another painter of real personality who deserves to be much better known than he is, Neil Ives, contributes a largish "Still Life," one of the most soundly considered and solidly painted canvases of the entire exhibition. Here, too, is prose, but of the most vigorous and manly sort. Of lighter web is Ernest Fine's still life of flowers, a canvas unusually full of gaiety for this sombre artist. The warmth and movement of the South are in full force in Paul Rohland's large and kaleidoscopic "Fête," a memory of his recent residence in Southern France, and an equal richness pervades the color of the "Interior" by Caroline Speare, his wife. Another artist couple who contribute good work, both in lighter and more precious key, are Arnold and Lucile Blanch. Her unaffectedly naive "Woodstock Farm" is a thoroughly enjoyable piece of painting and one of the gems of the exhibition.

Pamela Bianco, who is a new resident this season, contributes three small works, all in her well-known and astonishing manner. Judson Smith, a Woodstock en-

## Boston Acquires a Portrait by Ingres



PORTRAIT OF ROSARIO PERSICO By INGRES  
Courtesy of Robert C. Vose, Boston

A portrait by Ingres of a gentleman named Rosario Persico has just been sold to the Boston Museum of Fine Arts by the Robert C. Vose Galleries, Boston. It is pronounced by Mr. Vose one of the finest examples of the painter that he has seen in America.

The picture is from the collection of H. Heilbuth, Denmark. It was painted in 1814. Mr. Heilbuth purchased it from Marcel Nicolle, honorary attaché at the Louvre, an art historian to whose expert knowledge and experience the Prado Museum in Madrid frequently turned for advice. Mr. Nicolle bought the work from the Persico family. For many years Boston artists who especially admire Ingres have been desirous of having a rep-

resentative painting by him in the Museum, but the institution had not previously been offered one which it was willing to purchase.

The new Vose Galleries, which were opened to the public in Copley Square late in May, continue to be visited by many art lovers even in warm weather. The establishment occupies the entire building with the exception of the ground floor. The three exhibition rooms are on the third floor. All are admirably lighted. Two are used for pictures, and a third is devoted to black-and-white shows. Museum exhibitions conducted by the galleries recently included Buffalo, Detroit, Columbus, Minneapolis, Indianapolis, and Montreal.

thusiasm of but a few years' standing, has a sparkling and vigorous landscape, and Warren Wheelock, both paintings and wood sculpture. Harry Gottlieb has an admirable "Portrait" and a warmly sensuous "Landscape," and Hermon More, a cool, dark harmony entitled "A White Fence."

Good water colors are contributed by Richard Lahey, Jean Paul Slusser, Paul Rohland and Margaret Chaplin.

No mention of Woodstock work would be complete without high praise for the pottery of Carl Walters. Within a period of three or four years this able craftsman has forged to the very front of his profession. His work in blue glaze and his figurines are worthy of special mention.

Other contributors are John Carroll, Albert Heckman, Carl Eric Lindin, Reeves Brace, Charles Bateman, Henry Billings, W. E. Schumacher, E. B. Winslow, Alex. Altenburg, E. H. Macomb, Marie L. Felden, T. Watanabe, Charles Mannine, J. L. Banks, E. Madeline Shiff, Paul Fiene, Myra Carr, J. B. Flannagan, Mary D. Smith, Alfred Hutty, Harry Tedlie, J. K. Woodruff, Rudolph Tandler, Van Dearing Perrine, Edgar M. Ward, Anita M. Smith, Konrad Cramer, Oscar Luders, B. L. Low, H. E. Kleinert and Austin Mecklem.

One of the events of the Art Association's summer was the auction sale on Aug. 30 of small works contributed by members, the proceeds of which went to pay for the new wall covering and decorations of the gallery. The auctioneers were George Bellows and Charles Rosen, Judson Smith assisting, and the sales totalled \$1,350. Much credit for the success of the sale is due to John F. Carlson, who revived the flagging spirits of the bidders during an afternoon of great heat by a bucket of ice-cold lemonade distributed in paper cups.

—J. P. S.

**Successful Season in Gloucester**  
GLOUCESTER—A very active season on Cape Ann has been marked by many

good exhibitions: the North Shore Arts Association show, which has continued through three months; the four exhibits of the Gloucester Society of Artists, the display of the Rockport Art Association, and several successful one-man shows including those by Frederick J. Mulhaupt, Morris Hall Pancoast, Hugh H. Breckenridge, Lester Stevens and Harry Leith-Ross. At Grace Horne's Gallery in addition to the regular attractions there have been exhibits of water colors by John Whorf and drawings by Ralph C. Scott.

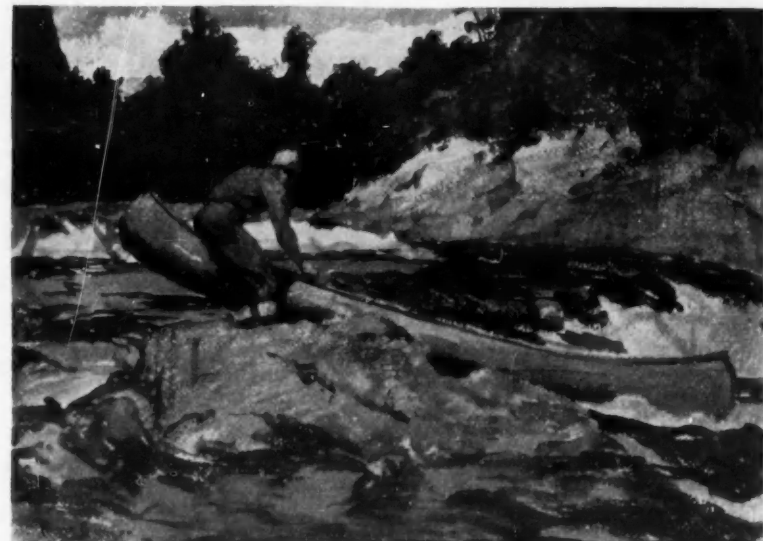
The North Shore Arts Association has held large entertainments in its fine galleries and in August conducted an auction of twenty-three works of art at "Blighly," the handsome country place of Colonel John Prentice, at which about \$5,800 was raised for the building fund. John E. D. Trask came from Milwaukee to act as auctioneer.

The Gloucester Society gave a series of unusual entertainments including a large fancy dress ball which was a great social success. Its season closes on Sept. 15 with a substantial surplus in the treasury.

The last of a series of four exhibitions was opened on August 30 to continue until the middle of September. It is as fresh and vigorous as its predecessors and charms at once by its gaiety and vitality. One of the most forceful canvases is William Meyrowitz's "Study of Mrs. E.," a portrait of a woman in black against a blue-and-white background. Another good portrait is Eben F. Comins' "Commander Arthur Carpenter" in naval uniform. Alice Beach Winter shows a large composition of two young girls called "The Sewing Bee," and Charles Allen Winter "The Enchanted Pool" in which a nude girl gazes at her reflection.

Among the landscapes, one notices Oscar Anderson's "New England," an autumn scene, Alice Worthington Ball's "On Eastern Point," Theresa F. Bernstein's "View of Gloucester" from the hill top, Louise Upton Brumback's "Rocky

## Collector Buys Benson's "Maine River"



"MAINE RIVER" By FRANK W. BENSON  
Courtesy of the Grand Central Galleries  
This picture, by an artist noted for his scenes of outdoor life, was recently sold to a prominent collector by the Grand Central Galleries.



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Neck," Alfred Churchill's "The White  
Sail," Alice Judson's "Gloucester  
Wharves," Elizabeth Grandin's "Rockport  
through Willows," Louise West's "Tarr's  
Wharf," Dorothy Mayer's "View from the  
Hill," Jean Nutting Oliver's "On the  
Beach," Carl Ringius' "The Sunset  
Hour," and Emma Fordyce MacRae's  
"Crescent Beach" with its delicate little  
figures. Benjamin C. Brown sends two  
mountain subjects, "Morning Glow—  
High Sierras" and "The Barren Peak—  
Sespe Cañon," dignified canvases, har-  
monious in color. Susan Bars Miller's  
"The Sea Gate, Positano, is all aglow with  
warm sunlight.Harriet R. Lumis shows a large picture  
called "Flowers and Forest," and Milton  
Avery, a fine effect of mist in "Dawn."  
Frances Hudson Storrs' "Fruit" is rich  
in color while her "Lilacs and Violets"  
is a harmony of greys and lavenders.  
Emma Fordyce MacRae's "Daisies and  
Butter-cups" is a gay little canvas with  
joyous spotting of color. Another flower  
study of beauty is Alice Worthington  
Ball's "Iris."Among the water colors are two ex-  
quisitely toned marines by Frederick L.  
Stoddard done in transparent wash, Mar-  
jorie Very's "New Hampshire Hills,"  
Alice Willoughby's "Wild Flowers," and  
Stuart Davis's "Storm."Sculpture is well represented, the most  
important pieces being Anna Coleman  
Ladd's "Modern Woman" and Leonard  
Crask's "Joy of Life," a gay little figure.

## Fourth Annual at Rockport

ROCKPORT, Mass.—The fourth an-  
nual exhibition of the Rockport Art As-  
sociation was one of the most repre-  
sentative yet held. Sixty-three oil paint-  
ings and thirty water colors, etchings and  
black-and-whites comprised the display,  
which opened August 16 and continued  
through the month. Paintings were shown  
by the following artists: R. C. Leavitt,  
Charles P. Gruppe, F. J. Hsley, G. T.  
Margeson, Raymond Ewing, Julius D.  
Katzieff, Lee W. Court, MacIvor Reddie,  
Claire Shuttleworth, Ferdinand Kauf-  
mann, Alfred V. Churchill, A. C. Need-  
ham, L. G. Hornby, Hall Ross Perrigard,  
John Wells James, Fred A. McClunin,  
Elizabeth Paxton, Paul Ickes, Anna  
Frost, Gabrielle De V. Clements, Miles  
Evergood, Antonio Cirino, W. Lester  
Stevens, Harry Farlow, Barse Leake,  
Katherine H. Shaw, L. Scott Bower,  
Marguerite S. Pearson, Harry Leith-  
Ross, E. Ridgway, Hortense Budell, Ann  
Brockman, A. R. Thayer, Frederic L.  
King, Ernest Beaumont, Joseph Birren,  
Morris Hall Pancoast, Elizabeth R.  
Withington, Bertha S. Shepard, Parker  
S. Perkins, Hubert Rogers, Antoinette  
Perrett, Yarnall Abbott, Emma McCune  
Jones, Manton E. Merchant, Maurice  
Compris, H. Boylston Dummer, Emile  
A. Gruppe, G. T. Chan, C. G. Farrington  
and Richard A. Holberg.Water colors, etchings, and black-and-  
whites were exhibited by Ilah M. Kib-  
bey, Ellen D. Hale, Charles R. Knapp,  
Helen Higgins, Anna Frost, Doris Louise  
Glover, Donald B. Barton, William C.  
McNulty, Frederic L. King, Gabrielle De  
V. Clements, Eleanore Barte, W. B.  
Hazelton, L. G. Hornby, Harrison Cady,  
John A. Cook, Robert Gregory Gifford,  
F. A. Pine, J. M. Buckley, Nancy C.  
Jones, Ralph C. Scott and Alice B. Pres-  
ton.

## Sixteenth Annual at Stockbridge

STOCKBRIDGE, Mass.—Forty-eight  
artists were represented by 167 works in  
the sixteenth annual exhibition which  
opened at the Casino August 30 to con-  
tinue until September 14. Mrs. Daniel  
Chester French was in charge of the  
varnishing day tea and reception.Among the pictures the striking can-  
vases included "Primal Elements," a sur-  
face scene by Frederick J. Waugh; "Linger-  
ing Drifts," by Walter Nettleton, a por-trait group of the artist's family by Jean  
McLean, California views by Brown  
Caldwell and Lilia Tuckerman, portraits  
by Marie Kobbe, "The Village," by Henry  
Klotzback, and "A June Bouquet," by  
Lydia Field Emmet.The sculptures comprised "Victory," the  
detail of Daniel Chester French's First  
Division monument in Washington;  
"Dante," by Paolo Abbate; "La Peri,"  
by Malvina Hoffman, and works by  
Philip S. Sears, Dorothy Draper, Mar-  
garet French Cresson and Evelyn B.  
Longman.Among the other artists represented  
were Henry W. Parton, A. Sheldon Pen-  
noyer, Francis Day, Edward C. Volkert,  
John C. Johansen, W. Merritt Post, Lilian  
Westcott Hale, Charles Warren Eaton,  
Roy Brown, John F. Carlson, Constance  
Curtis, Josephine N. Thomson, Matilda  
Brownell, Walter L. Clark, Leslie Emmet,  
Wilfrid de Glehn, W. Elmer Schofield,  
Robert Strong Woodward, Carlton Fow-  
ler, Leonard Ochtman, M. Lesley Bush-  
Brown, W. Janis Weber, Edmund Greac-  
cen, Russell Cowles, Gardner Symons, A.  
Sheldon Pennoyer, Margaret S. Zimme-  
le, Ellen Emmet Rand, Theresa H. Robbins,  
George Laurence Nelson, John William  
Whalen, Kathleen McEnery, Anna Duer  
Irving, Harry A. Vincent, Helene M.  
Kobbe, Paul King, F. W. Stokes, Mar-  
garet Fitzhugh Browne, Elizabeth Ing-  
ham, Frederick W. Kost, Ethel Bennett  
Schiffer, R. Hinton Perry, Marie Louise  
Tater, Ernest Watson, Sarah Sears,  
Pamela Warrin, Herman Kobbe, Harold  
Godwin, George Grenville Merrill, Ro-  
sina E. Sherwood, Ellen S. Dixey, Una  
Hunt, E. W. Boulton, Mrs. Ross W. S.  
Whistler, Frederick W. Detwiller, Alma  
D. de G. Morgan, Louis R. Metcalfe,  
Frances W. Delehanty, Ernest Watson,  
Theodosia Hawley, Margaret Foote Haw-  
ley, Elsa Kirpal Peterson, Helen Sahler,  
Harriet V. Furness and Marion R.  
Townsend.

## Exhibits Held in Provincetown

PROVINCETOWN—The Beachcom-  
bers' annual costume ball held at the Town  
Hall on August 29 marked the last of  
the big artistic events of the present  
season here. It was one of the most suc-  
cessful affairs of its kind held in several  
years.Exhibitions at the various galleries  
will continue through October 1 and  
minor entertainments will also be in  
progress to that date and possibly beyond.  
At Austin Dunham's Sea Chest there is  
an unusually interesting exhibition of  
water colors by a young American girl,  
Andrée Ruellan, a resident of Paris, who  
is but eighteen years of age and who  
paints in the modernist manner with the  
breadth and assurance of an artist many  
years here senior. Her color is rarelyharmonious and luminous. Her subjects  
were found about Paris and Moret.At the Snug Harbor Gift Shop Mar-  
gery Ryerson is holding an exhibition of  
drawings of children in color through  
September. These works have that deli-  
cacy of touch, sympathy and understand-  
ing of her subject for which she is  
noted. All of the pictures were painted  
in Provincetown.Frank Carson, who has painted in  
Provincetown during the past two years  
and who was awarded the first prize at  
the Boston Art Club in the spring, is  
painting a series of mural decorations  
for the new Overholt Inn here—scenes of  
the bay, ships, great fish and clear skies.The Wharf Players gave their fourth  
series of one-act plays in early Septem-  
ber.Charles Kaeselaun, president of the Art  
Association, who has been ill at his home  
in Provincetown, is recovering.Charles W. Hawthorne recently do-  
nated a painting to the Tennis Club of  
Provincetown. The picture was raffled  
and the proceeds went to the club.Zella Bohm, widow of Max Bohm, has  
after many years resumed her painting.  
She has completed three portrait com-  
missions at her home in Provincetown this  
summer. Before her marriage Mrs.  
Bohm had made a reputation as a por-  
trait painter and teacher in the West and  
later won honors in Paris. During her  
married life she kept up her interest in  
her art but did not exhibit.

## Many Sales at Nantucket

NANTUCKET, Mass.—Forty paint-  
ings were sold at the exhibition held by  
Nantucket artists during August, reports  
Miss May Congdon, in charge of sales.  
The works sold were by Henry S. Eddy,  
John P. Benson, Tony Sarg, Helen Reed  
Whitney, Phoebe H. Whitman, Richard  
G. Ellinger, Bernard V. Carpenter,

"The Shower"

by N. H. J. Baird, R. O. I.

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Houghton C. Smith, Ruth H. Sutton, Lois E. Burrell, Agnes I. Lodwick, Nina Macgregor, Marion D. Freeman, Elizabeth Saltonstall, Alice L. Sand, Rhodes Lockwood, Elizabeth T. Delano, Emma H. Van Pelt, May H. Congdon, Florence C. Clark and Henry E. Scott, Jr. The majority of the pictures sold were small in size with the exception of works by Eddy and Benson. Total sales were about \$3,000.

Mr. Eddy exhibited pictures in his studio during the last week in August. The small sketches of boats were notably successful examples of a new spirit of animation in his work. He also found appealing subjects in the narrow, winding streets of the town, and these, with their sunlight, were enlivening companions for the more austere boat subjects.

The exhibition which Frank Swift Chase held during the latter part of August included pictures from Woodstock and Nantucket. One was a very delightfully keyed spring subject, showing a white house whose walls, subdued to an ethereal gray, were the background for the pink and white blossoms of fruit trees.

### Summer Show in San Diego

The Non-Jury summer exhibition of the San Diego Art Guild in the Museum art gallery continues for two weeks into September. There are 134 entries, including sculpture, paintings, etchings and crafts work. Each member was asked to bring his best work instead of his latest and the result is a far better exhibition than the San Diego artists have ever had before.

Distinguished among the painters is the work of Alfred Mitchell, C. A. Fries, A. R. Valentien, who has done a monumental work in painting collections of California wild flowers; A. B. Campbell-Shields, Maurice Braun, Martha M. Jones, Martha B. Bintliff, Marie M. Frechette, Alice Klauber, Ester S. Barney and A. B. Titus. Mabel Fairfax Smith showed etchings and sculpture; Anna M. Valentien, sculpture and crafts work.

The Art Guild and the Friends of Art have joined forces in a society to be called the Friends of Art of San Diego. There are about 600 members. W. S. Dorland is president. Other officers are A. B. Titus, Louise Darby, Henry Foote and Alice Klauber.

### Exhibition at Boothbay Harbor

BOOTHBAY HARBOR, Me.—A group of artists who have been painting at Boothbay Harbor for several seasons are having their third annual exhibition in the rooms of the Board of Trade. Mary Nicholena McCord is represented by two of her characteristic canvases charming in color and design. Cora Brooks' still-life of "Peonies" is exquisitely flower-like. Two paintings depicting harbor life were painted by Marion T. MacIntosh.

A picture by Marguerite Munn shows seaweed-covered rocks, one by Mary G. Riley is an autumn landscape. A rosy evening scene is by Alethea H. Platt, and Helen K. McCarthy has a vigorously painted landscape. There are groups of water colors by Emma Mendenhall.

## Art of Furnishing and Decorating Far Advanced in Great Britain



AN ENGLISH XVIII CENTURY ROOM

Courtesy of Waring & Gillow, London

REPRODUCED BY WARING & GILLOW

LONDON—The art of furnishing and decorating as shown at the British Empire Exhibition has proved one of the greatest attractions of the Fair. These exhibits have caused public interest to be directed to the excellence and variety of English manufacture in this field.

An illustrated booklet just issued by the firm of Waring & Gillow, Ltd., is quite informing. This firm, established in the latter part of the XVIIIth century, long before the British acquired

Canada or lost the American States, is one of the greatest of the business combinations of modern times. "The history of furniture is the history of civilization" and this booklet shows that for over 200 years this firm has been either the creator or the exponent of the best, excelling in both English and French furnishing art and decoration, especially in the characteristically English styles of Chippendale, Sheraton and Hepplewhite, and those of the brothers Adam. The firm is credited with having done much

to redeem the degenerate art of the early Victorian period.

This illustration of an English XVIIIth century room is a good example of artistic furnishing. The chimney piece is a reproduction of one in the historic mansion "Knole," Sevenoaks. Many American visitors to Wembley were particularly interested in the rooms furnished by Waring & Gillow. The rooms shown by them were completed in one day from the firm's Oxford St. establishment.

### A "CORREGGIO" FOUND IN OAKLAND GALLERY

Picture Called "Mary Magdalene"  
Believed by Some Experts to  
Be by XVIth Century Master

OAKLAND, Cal.—Correggio's "Mary Magdalene" is believed by numerous persons, including several experts, to hang in the Municipal Gallery here.

The painting was brought to Piedmont twenty years ago by the late Frank C. Havens, millionaire of that city, when he founded the Piedmont Art Gallery. He acquired it from some obscure source in New York City, not recognizing it as worth a fortune any more than did the vendor who formerly had possession of it. Seven years ago, when the Piedmont Gallery was closed, Dr. William S. Porter, Oakland surgeon, purchased it, and now loans it to Oakland.

If what the connoisseurs and experts believe is true, then the painting should be worth upward of \$150,000, and the only painting by Antonio Correggio, Italian master of the early XVIth century, west of New York. There is one Cor-

reggio in the Metropolitan Museum, entitled "Four Saints."

Correggio was an eccentric, and although he conducted a school near Parma, it was a failure and his students failed to absorb his genius, resulting in the fact that he is one of the least copied of all the old masters.

Countess d'Ornano of Corsica, who temporarily resides in Piedmont, is one of the experts who inspected the painting. For two decades she studied art in Europe. She says:

"I am quite familiar with Correggio's 'Antiope' and 'The Mystic Marriage of Saint Catherine,' both in the Paris Louvre. 'Antiope' is Correggio's greatest mythological masterpiece and if you compare the contour of the Jupiter in it with that of this Mary Magdalene, it will be seen that they are remarkably alike. Correggio was a master of rhythmic lines, palpitating flesh and chiaroscuro. The 'Mary Magdalene' is a splendid example

of these characteristics. He was also a master in the treatment of hands and this is another of his noticeable traits evident in the Magdalene."

### Lake Placid Club is Planning a Gallery for Art Exhibits

LAKE PLACID, N. Y.—The Lake Placid Club, which has just celebrated its thirtieth anniversary, is planning an art gallery. The club has patronized music and the drama and is now encouraging the graphic arts.

Fifty paintings by members of the National Academy of Design have been on exhibition in the foyer of the Agora, and the club management, noticing the interest created, has extended invitations to a number of well-known artists to exhibit at the club and also to lecture there. Henry R. Poore has delivered a series of talks illustrated by lantern slides, and has been appointed, with Paul King and Elizabeth Gowdy Baker, on a committee to advise and direct the club's art activities.

### Plan to Paint Durer's House

NUREMBERG—Municipal authorities plan to give a fresh coat of paint to the façade of the house where Albrecht Dürer lived and worked.

## PHILADELPHIA WILL HONOR JOHN NEAGLE

Exhibit of His Portraits Planned  
by Pennsylvania Academy for  
Next Spring—Coöperation Asked

PHILADELPHIA—The Pennsylvania Academy of the Fine Arts will honor the memory of John Neagle by a special exhibition of his portraits from April 15 to May 13. An announcement sent out by President Lewis of the Academy says that the display will consist of "the best examples obtainable of portraits by the eminent American artist," and requests the owners of pictures by Neagle to communicate at once with the secretary.

The recent discovery of a portrait by Neagle in an auction room has helped to revive interest in his life and achievements. Albert Rosenthal, painter, made the discovery. It was a likeness of Thomas Birch, marine artist of the war of 1812. Birch had collaborated by painting in a replica in little of one of his pictures, "Seastorm and Shipwreck," as a background.

Neagle, who was almost entirely self-taught, was born in 1799. He was apprenticed to a coach builder in Philadelphia. At the age of 19 he was able to relinquish that work and devote himself to art. He married a step-daughter of Sully, who gave him aid and instruction. He traveled to Kentucky and to New Orleans, and then returned to Philadelphia. In that city are to be found his most notable works, including portraits of Washington, Carey and Clay and, in the Pennsylvania Academy, his group picture "Pat Lyons the Blacksmith" and his portrait of Mrs. Wood as *Amina* in Bellini's opera "La Sonnambula." He was a great admirer of Stuart and his portrait of the master, painted in the later years of Stuart's life, became the property of the Boston Athenaeum.

### Thiemes Art Lexicon Needs Aid

Appeals have been sent out for contributions to complete the new international dictionary of artistic biography, the "Allgemeines Künstler-Lexikon" founded by Ulrich Thieme. American contributors include eight museums and several libraries and universities. Large or small sums will be welcomed, and \$10,000 will produce three more volumes. The American treasurer is Fiske Kimball, 32 Waverly Place.

### Numerous Sales at Guilford

GUILFORD, Conn.—The second summer exhibition of the American Landscape Painters resulted in twelve paintings sold by Frederick Mulhaupt, G. Glenn Newell, Harry Leith-Ross, Franklin De Haven, Charles D. Hubbard, Carle Blenner, Ernest Lawson and G. L. Berg. A bronze fountain by Bonnie MacLeary was also sold.

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## PASADENA TO HAVE ORIENTAL GALLERY

But Both Occidental and Eastern  
Art Will Be Shown in the New  
Galleries of Grace Nicholson

PASADENA, Cal.—On North Robles Ave. there is gradually assuming form an art gallery that is to be unique in this country. It is Grace Nicholson's Treasure House of Oriental and Western Art and the Grace Nicholson Galleries and is an edifice 100 feet wide and 170 feet in depth. The distinctive feature of the design are a Chinese roof and structural ornaments imported from China and incorporated in the façade.

The North Robles Ave. front of the building and part of the two wings will be devoted entirely to Miss Nicholson's Oriental and North American Indian art works, while the rear of the wings and the enclosed section behind the courtyard will be designed as modern art galleries, six rooms eventually being for the purpose of showing American and European paintings. The main picture gallery will be 35 by 100 feet and will be fireproof as will be the rest of the building.

In addition to the green tile roof and stone dragon ornaments the building will be distinctive in its entrance, decorated by uprights and an arch of carved stone from China, while the windows are ornamented with red and gold lacquer carvings, and mural panels of carved stone are set in the front wall. Miss Nicholson, who with C. S. Hartman, the manager of the galleries, is on a business trip to New York and Boston, expects to have the building completed by Thanksgiving day.

### Critics Free to Discuss an Artist's Life, Says Paris Court

PARIS—The Twelfth Chamber has rendered a judgment in the action brought by M. Louis Monticelli, cousin and heir of the painter, Adolphe Monticelli, against M. Von Dongen, Camille Mauchair, Henri Lapauze, and Jean Desthieux, for several articles devoted to the life and work of the artist.

The tribunal decided that Adolphe Monticelli belonged to history and criticism, and that one could not appreciate his work without a discussion of his life. Moreover, it was held, there was not in the articles any intention to reflect upon the honor of Monticelli, or to show him lack of consideration. The court released M. Dongen and the other defendants and reserved at all times to M. Louis Monticelli the right to respond to the articles complained of, in the journals in which they appeared.

## SIMS' "LADY ASTOR" REMOVED AT NIGHT

Picture Which Caused Much Criticism Is Quietly Taken Off of the Parliamentary Staircase

LONDON—The matter of the Sims portrait of Lady Astor, painted for the House of Commons and not received by the latter with the enthusiasm that could have been desired, has proved a welcome variant on the sea serpent during the holiday season. Lady Astor, as the first woman member (though, as a matter of fact the Countess Marchiewicz was the first to be elected to the post, though she was never formally installed), is no doubt a notable personage, but whether or not she should hobnob in paint with the royalties and premiers immortalized on the walls of the House, is a question which the assembly might have been called upon to discuss.

Possibly the inclusion in the picture of Lord Astor and his son among the personages surrounding the honorable lady member may have incited the Commons to uncomplimentary criticism, but however this may be, the portrait quietly made its exit one dark night from the parliamentary staircase, and will no doubt adorn the Astor mansion.

And the moral of this is, "Don't confer a gift in the shape of a portrait of yourself, until you have made perfectly certain that it is acceptable." A dangerous precedent that might have led to all manner of undesirable happenings had it not been firmly tipped in the bud!—L. G.-S.

### London Memorial for Hollar

LONDON.—Professor A. M. Hind of the British Museum, Lord Curzon of Kedleston, Mr. Cambell Dodgson and Sir Aston Webb are among those who have formed a committee to erect a memorial to the XVIIth century etcher, Wenceslaus Hollar, to whose work we owe very largely our knowledge of what London looked like in that century. A native of Prague, he spent the greater part of his life in London and immortalized for us a great number of its principal buildings, giving to his scenes a remarkable vivacity and actuality.

### \$1,000 in Art Prizes

More than \$1,000 in prizes will be awarded in a series of competitions for the Alfred C. Bosson cooperation-in-art prizes to be conducted by Corona Mundi in collaboration with the Master Institute of United Arts. The contests will include a modern song, architectural design, textile design, a design for an interior decoration and a modern costume design. They are to be based on primitive North American art as represented by the Indians, Aztecs, Toltecs, Mayans and Eskimos. The contests will terminate in November and December and January. In each there will be a prize of \$100, \$50 and \$25.

### Two New Scholarships Announced

The Master Institute of United Arts announces the gift of two new scholarship endowments to its list of perpetual scholarships, one, providing an annual award of \$500, by Mr. and Mrs. Curt Rosenthal. This will be open to women only in any department. The other scholarship is the Walt Whitman fellowship, endowed by the board of directors and providing a year's tuition in the sculpture department.

### Du Vannes Moves to 57th St.

Albert Du Vannes, formerly located at 833 Lexington Ave., has joined the Fifty-seventh street movement and is now located at 39 East 57th St., where old portraits and paintings by American and foreign artists are on exhibition and for sale.

## Minneapolis Acquires a Louis XV Console



Among recent additions to the French room of the Minneapolis Institute of Arts are three consoles, typical, respectively, of the reigns of Louis XIV, Louis XV and Louis XVI. This carved oak console, of the bracket type, is one of the acquisitions.

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## SEASON'S FIRST SHOW TO BE AT MACBETH'S

Pictures by Christina Morton and  
Charles Rolfe Peters Will Be  
Exhibited Beginning Sept. 23

Although most of the art dealers have returned to New York from their summer holidays they have arranged no current exhibitions, the first show of the art season of 1924-1925 being scheduled to open in the Macbeth Galleries on Sept. 23. This will include sixteen paintings of the French West Indies by Christina Morton, eight of the pictures having been reproduced in a story of Martinique called "The Veiled Empress" by Benjamin A. Morton. With Mrs. Morton's canvases will be shown a group of California landscapes by Charles Rolfe Peters. Both groups will remain on view until Oct. 6.

The Howard Young Galleries will begin its season of exhibitions with a group of American paintings on Oct. 1 followed on Oct. 15 with a show of new paintings by Emma Ciardi, including several of her figure groups and a few Venetian scenes. Mrs. Ehrlich is to give an exhibition of rare English and French pewter which she acquired abroad this summer in her gallery, 707 Fifth Ave., in October.

An exhibition of the work of William Zorach is planned for October in the Kraushaar Galleries.

The Ferargil Galleries are now established at 37 East 57th St., the rooms representing an unusually spacious and well-lighted effect and with additional decorative notes in the quaint electroliers, hangings and pieces of furniture. At present the main painting exhibition gallery is hung with a group of American paintings but the season of regular shows will not begin until later when Messrs. Price and Russell will exhibit a group of sculptures by Mrs. Harry Payne Bingham.

### Museum's New Wing Opens Oct. 20

The Metropolitan Museum will hold the formal opening of the new American wing, the gift of Mr. and Mrs. Robert W. de Forest, in the fall. Oct. 20 is the proposed date. As part of the south façade there will be reconstructed the marble front of the old United States Assay Office, formerly at 15 Wall St., which was preserved for this purpose by Mr. de Forest.

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## WILL GO TO PRISON TO PAINT A PICTURE

Max Sasanoff, Paroled Because of  
His Art, Now Seeks Inspiration  
for a Picture of the Christ

ATLANTA—Max Sasanoff, who was paroled from the Federal prison here as a result of his painting a picture of Christ, now plans to live in the State prison at Kilby, Ala., to gain inspiration for another picture. "Go and sin no more," the words of Jesus, will furnish the motive for a scene of the Saviour among convicts.

Sasanoff was serving a term here for complicity in a scheme for counterfeiting. His defense was that he had fallen in with a group of criminals who forced him to draw designs the purpose of which he did not know. His painting on the walls of the Catholic chapel attracted the favorable attention of the prison authorities.

Afterward, when the radio came into general use, his singing from Atlanta stations attracted notice, recalling the days when he sang on one of Rothafel's early programs at the Capitol Theatre in New York.

Sasanoff remained in Atlanta long enough to paint the portraits of Governor Walker and Mayor Sims. Later, it was announced that he had President Coolidge as a sitter. Now he has been retained by the Big Brothers Bible Class of a Montgomery, Ala., where he has been retained by the Big Brothers Bible Class of a Montgomery church to paint another picture of Christ. They will pay him \$2,000 or more for the work.

## Soviet Government Sells Czar's Stamps to an American Society

MOSCOW—The Russian government has sold the valuable collection of stamps of the late Czar to an American society of dealers in stamps. The collection comprises 37,000 items and is said to be one of the most interesting and valuable collections in existence.

The Soviet government starts with this transaction an extensive trade with Russian stamps, which will cover the world's market. A "World League of Philatelists" has been founded with the assistance of the Soviet government, with the aim of interchanging on a large scale Russian stamps with those of other countries.

## Australia Buys Cartoons by Puvis

LONDON—From the French Gallery, Pall Mall, Mr. Frank Rinder has acquired for the National Gallery of Victoria, Melbourne, three large cartoons by Puvis de Chavannes. These were made for the frescoes in the Pantheon, Paris, representing incidents in the life of Sainte Genevieve. In these panels the saint is seen revictualing the city during its siege by the Frankish invaders.

## Library Acquires London Posters

The print room of the Public Library has added to its exhibition of recent accessions a little group of posters done for the London Underground Railway. They were designed by Frank Brangwyn, Spencer Pryse, Joseph Pennell and others. One shows cut-outs for a children's theatre, planned by Lovat Frazier. The library has over fifty of these railway posters, which offer a highly interesting example of the alliance of art and commerce.

## Belorev Paintings for a College

WILLIAMSBURG, Pa.—The William and Mary College library has received from Charles R. Crane, of Chicago, two large oil paintings by the Russian artist, Belorev, which formerly hung in the Russian National Art Gallery. One depicts the scene in which the Saviour says: "He that is without sin among you, let him cast the first stone." The other shows Christ before the high priest and bears the title: "He is guilty of death."

## Work by Rodin Discovered

BRUSSELS—A work by Rodin, hitherto unknown, has been discovered. It is a bas-relief entitled "The Child With the Terrestrial Globe," decorating the wall between the Academy Palace and the royal stables in the rue Ducale. An old stone mason who knew Rodin well during the period the artist worked in Brussels asserts that the group is the authentic handiwork of Rodin.

## Decorative Art to Be Shown

The third annual exhibition of interior decorative art under the direction of the Art-in-Trades Club will be held at the Waldorf-Astoria Hotel from Oct. 20 to Nov. 13. The show will be made up of room interiors in many different manners.

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## ART OBJECTS FROM NOBLE HOUSES SOLD

Contents of Stornoway House and  
Seat of the Earls of Dudley  
and Viscount Ednam at Auction

LONDON—Hamptons & Sons disposed of the contents of Stornoway House, St. James', during July. Among the many interesting articles sold were the following:

Italian gilt salon suite, £204; Sheraton grandfather clock, £98; XVIIIth century English bracket clock, £33; Louis Seize bureau-a-cylindre, £73; octagonal writing table copied from a fine Chippendale model, £68; Sheraton bookcase, £58; pair of Mainwaring chairs, £29; Louis XVI mantel clock of white marble and gilt bronze by Hilger, Paris, £93; pair of four light candelabra in the Gouthiere manner, £54; gilt bronze and crystal chandelier, £63.

Porcelain enamels and hardstones included a Chinese famille-rose cistern of the Chien-lung period which reached £105; pair of French Empire white porcelain and gilt bronze amphora-shaped vases made £44; a Chinese XVIIIth century bowl of moss-green jade went for £220; a Chinese cloisonné enamel ice chest, Chien-lung period, £27; a pair of Battersea candlesticks, £8.18.6. Several interesting lots of Japanese lacquer and ivories brought good prices.

Among textiles wire, silk and woollen rugs and carpets from Persian and Turkish looms, the highest price was £210 for an antique Kurdistan Shema carpet, and for an antique Karadagh carpet, £157. The Broussa silk weaves of prayer-rug size were sold for prices ranging from £51 to £77. Considerable interest was centered in a silk prayer rug from the Ereka factory of the ex-Sultan at Constantinople which reached £74. The embroideries sold remarkably well.

Included in the same sale were a pair of Corinthian candelabra, £68, and a small antique cream ewer, £13.13.

At Hampton & Sons' second sale at Himley Hall, the seat of the Earls of Dudley and Viscount Ednam, bidding was very spirited from the large attendance of home and Continental buyers. Among the sales of French furniture and objects d'art were the following: Louis XVI clock in gilt bronze by Ferdinand Berthoud, £152; Louis XV tulipwood and marqueterie tables, at prices ranging from £35 to £115; Baulle copperper, £52; gilt salon Regence suite consisting of a canapé and three fauteuils, £59; gilt salon suite in the Louis XV manner, £115.10/-, single gilt settees and bergères at prices ranging from £21 to £27. Old pewter sold well, and for the modern furniture and domestic effects abnormally high prices were the rule.

## Art Market in Berlin Will Be Revived by Important Auctions

BERLIN—The present stagnation of the art market in Germany will be replaced in the coming season by a much greater activity. Early in fall several important auctions will be held in Berlin. On October 5 and 6 Paul Graupe disperses a private collection of modern prints by prominent non-German masters, which is remarkable for the great number of works by Zorn (152), Brangwyn

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## Blakelock "Moonlight" Now in St. Louis



"MOONLIGHT" By RALPH A. BLAKELOCK  
Courtesy of M. A. Newhouse & Son  
Blakelock's moonlight scenes are among the most renowned paintings by American artists. This canvas, 25x30 inches, is one of his best, and is especially admired by Elliott Dingerfield. It is now owned by M. A. Newhouse & Son, St. Louis art dealers.

(100), Pennell (46) and Toulouse-Lautrec (270). There have rarely been on the market such complete collections of the graphic works of these artists, comprising the choicest and rarest prints and states.

Of great importance also is an auction of drawings by Amsler and Rutardt to take place October 28 and the following days. The dispersal will comprise works by German artists of the XVIIIth century, among whom Chodowiecki is largely represented. Drawings by German masters of the XIXth and XXth centuries are distinguished by beauty and number. Remarkable is also a collection of drawings by Gavarni, Constable, David, Rowlandson, Brangwyn, Delacroix, Legrand, Pennell, Rops and Whistler. Added to this will be a series of prints by Rembrandt —F. T.

## Fined for Picture Frauds

PARIS—The Court of Corrections condemned M. Guiboud, a collector of paintings, for fraud. Upon the complaint of the family of Carrière, M. Guiboud was fined 500 francs and the painting attributed falsely to Carrière

was confiscated. For the pictures falsely signed Degas, Isabey and Daubigny, M. Guiboud was fined 1,000 francs, and the court ordered the destruction of the pictures.

## Rotary Print Shows Successful

LONDON—The Society of Print Makers and Collectors has found that its method of keeping some 10,000 prints in circulation among collectors and buyers both at home and abroad has met with success, and that sales eventuate in this way more freely than by means of local exhibitions. The society intends to supplement these exhibits by a series of shows of graphic art, organized on international lines, to assist the Continental societies that have aided its movement.

## DESIRABLE STUDIOS FOR RENT

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## THE ART NEWS

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Cable Address: Gagol  
PUBLISHED BY

THE AMERICAN ART NEWS CO.,  
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to last of June.  
Monthly during July, August and September.

SUBSCRIPTION RATES  
YEAR IN ADVANCE . . . \$4.00  
Canada . . . 4.35  
Foreign Countries . . . 5.00  
Single Copies . . . .15

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The Art News Office . . . 26 Rue Jacob  
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Vol. XXII—Sept. 13, 1924—No. 40

## DIANA TO MOVE

To the world of art the Madison Square Garden has ever occupied a special relation that had nothing whatever to do with the circus, the horse show, six-day bicycle races or political conventions. Among artists and art lovers it stood as a memorial to Stanford White and made an appeal through its graceful arcade, its superb tower and its golden figure of Diana. For years we have been told that "the Garden was doomed" until we ceased to believe that prediction. But now the actual work of its demolition has begun and with this work accomplished the Lady of the Chase must find a new resting place on high unless Manhattan is to lose one of its best-loved skyline graces.

It is part of the lamentable art record of New York that significant works disappear with the edifices in which they were emplaced, a striking instance of these being Robert Blum's two lovely mural panels in the old Mendelssohn Hall. But Saint-Gaudens' Diana may be saved from such a fate through the commendable attitude of Arthur Brisbane who has offered a perch to the original work, or a replica of it, atop of his new thirty-story apartment house at Park Avenue and Fifty-seventh Street. Since Fifty-seventh Street is now the new art center of the town, there would be a particular fitness in Diana's crowning it, for from its summit she might aim her arrow, now and again, when the wind was westerly, at the Gallic cock that gleams above the Heckscher building. But best of all, Saint-Gaudens' work would not be lost to the city if Mr. Brisbane's offer should be accepted. It is to be hoped it will be.

## LIFE AND ART

Prompted by several sympathetic articles in relation to the hard conditions of artist life in Great Britain since the war that have appeared in *The London Times*, A. O. Lamplough, the Welsh painter, has written a letter to that newspaper in which he corroborates what the *Times* has said about the "tragedy that lies behind the scenes of the lives of even the most prominent of modern painters." He points out that the old aristocracy, for many years the sole patrons of the fine arts, have been impoverished by the war and are unable longer to gratify this taste while "the new order do not seem to look beneath the surface of things and the subtleties of civilization do not appeal to them."

"Their conception of life," Mr. Lamplough continues, "is a very commonplace one, and they seem to set no store on anything that does not seem to serve a really useful purpose, by adding directly to the earning powers of a nation, and as they consider art does not it is not worthy of serious consideration. Their outlook is undoubtedly of a short-sighted

nature, for it is an acknowledged fact that art can claim to have great practical qualities, which make it of infinite service to all civilized people. Socially and morally it is valuable because its refining influence improves the minds of those who are brought into contact with it. Politically it is helpful because the artistic nation is one of high ideals, and a nobly intellectual standard of life: 'Industrially' art is supremely important, and enters into countless varieties of production and gives vitality to almost every branch of industry."

Not only England's "new order" but a larger part of the civilized world is affected by this inability to understand the true relation of art to the practical as well as the esthetic aspects of life, and it is this lack of understanding that makes the plight of the average artist so hard. This condition never will be altered until our educational scheme embraces the teaching of the place which art, especially in the sense of design, fills in our daily lives and of the enormous financial gain that comes to every community, city and country famous for its art treasures. This educational reform might well be begun in such materialistic lands as Britain and the United States where, if art's importance was taught in terms of pounds and dollars, there might be some prospect of the artists' lives being materially bettered.

"Enclosed please find my check for \$4.00 to pay for THE ART NEWS for one year. It is beyond all question the most interesting art periodical that has come to my attention, and I subscribe for a number of them." — James M. Cowan, Aurora, Ill.

## STUDIO NOTES

Pleasant R. McIntosh, one of the disabled ex-service men trained in the school of the Chicago Art Institute by the United States Veterans' Bureau, is teaching drawing and painting in the department of fine arts at the Ohio State University.

Frank A. Brown exhibited water colors in the Jesup Memorial Library, Bar Harbor, Me., from Aug. 18 to 23. Scenes from France, Algiers, Tunis, Canada and Maine were included.

Samuel Halpert and Chester Leich, painters; Albert Jaegers and Robert Laurent, sculptors, and Raymond Sovey, theatrical decorator, have joined the faculty of the Master Institute of United Arts.

Two new series of paintings by Nicholas Roerich and to be added to the Roerich Museum, 310 Riverside Drive. These were executed during the artist's visit in India.

Dorothy Randolph Byard is in England, to be gone until some time in September.

Hart L. Woodcock, the water colorist, is spending the summer at his place near Belfast, Me. He spends his winters in Nassau.

A loan exhibit of water colors by Gladys Brannigan was held at the Public Library at Fitzwilliam, N. H., during July and August.

Frank Townsend Hutchens has purchased the century-old Rider mill in Silsbee, Conn., for \$12,400, thus acquiring the entire mill property in the picturesque art colony.

Henry S. Eddy has been invited to hold a one-man show in a St. Louis gallery this fall.

Thomas L. Hunt, who has spent the summer in Gloucester, has gone to Canada where he will paint in the vicinity of Toronto for a few weeks.

Elizabeth Grandin has gone to her country home at Hampden, N. J., for the autumn.

Kathryn E. Cherry, who has been painting in Gloucester all summer, has returned to her home in St. Louis.

Edward Hopper and his bride, who was Miss Nevison, have been spending their honeymoon at Bass Rocks, East Gloucester.

Eric Hudson has returned from Europe and is now at his home in Rockport, Mass.

Jonas Lie is painting in Rockport after a summer spent at Saranac Lake.

## New Lithographs by Davies

E. Weyhe announces the publication of fifteen lithographs by Arthur B. Davies. Editions are limited to twenty-five signed proofs. The subjects include landscapes from the Hudson river country, Rockland lake, and the Mohawk River, as well as his imaginative figure motives.

## OBITUARY

## SIR CLAUDE PHILLIPS

LONDON—The death of Sir Claude Phillips, the art critic of *The Daily Telegraph*, removed a figure which was as eminent as it was familiar in the London art world. Sir Claude was a man to whom art was not a thing apart but rather his whole existence, for it was not alone at official art shows that one met him but also when one happened to turn into the National Gallery or the Wallace collection, there too was one likely to find him, taking his leisure among the masterpieces whose study he could never exhaust.

He brought to his work a very wide culture. For three years he was Keeper of the Wallace collection. An intimate personal friend, who was appointed executor to his will, was Mr. Alec Martin of Christie's. His work on *The Daily Telegraph* is now in the hands of Mr. R. R. Tatlock, editor of *The Burlington Magazine*. —L. G. S.

## WILLIAM HENRY RIGGS

William Henry Riggs, who, in 1913, gave the famous Riggs armor collection to the Metropolitan Museum of Art, died at the age of 87 at his summer residence at Luchon in the Pyrenees. The collection has been valued all the way from \$3,500,000 to \$10,000,000. In Venice Mr. Riggs obtained important specimens dating from the early Doges from the Tiepolo Palace. He visited Spain seven times during the fifties and sixties, making long collecting trips on horseback, with a string of pack mules to carry away his finds.

Mr. Riggs was a son of Elisha Riggs, founder of the Riggs National Bank in Washington. He had lived in Paris since his early youth. He was a noted entertainer in Paris during the reign of the second Napoleon, and his two great rivals in auction rooms and among art dealers were the Emperor and Sir Richard Wallace, the great English collector.

## THOMAS ALLEN

Thomas Allen, A. N. A., painter, recently elected president of the Boston Museum, and chairman of the Boston Art Commission since 1910, died suddenly in a hospital in Worcester, Mass., while waiting for a report on the condition of his heart, which had just been examined. He was 74 years old. He studied in France and Germany. He first exhibited at the National Academy of Design in 1877, and his pictures were shown in salons at Paris. He was a trustee of the Boston Museum of Fine Arts. In 1893 he was made judge of awards at the Chicago Exposition and was also chairman of the international jury of awards at the St. Louis Exposition in 1904. He was president of the Macallen Company of Boston, the Allen Estate Association of St. Louis and the Wellesley (Mass.) Knitting Mills.

## WILLIAM V. CAHILL

William V. Cahill, who died in Chicago, was one of the pioneers in art activities in Los Angeles. With John Hubbard Rich he formed the first art school in the city. He afterward removed to San Francisco and recently established himself in Chicago. He won numerous prizes. His painting "Thoughts of the Sea" won the Ackerman prize when exhibited at the California Art Club and was purchased by the Los Angeles Museum. He is also represented in the municipal collection of Phoenix, Ariz. He was professor of drawing and painting the University of Kansas in 1918-1919. He was a member of the California Art Club and of the Salmagundi Club where he won the 1924 Isidor prize.

## THOMAS BIGALOW CRAIG

Thomas Bigalow Craig, A. N. A., died at the age of 75 at his summer home, Woodland, N. Y. He was self-taught. He exhibited at the Pennsylvania Academy of Fine Arts in 1869 and at the National Academy of Design in 1881. He was a member of the Salmagundi Club and of the Chicago Water Color Club. His specialty was landscape with cattle. He is represented in the Pennsylvania Academy.

## ALEXANDER POPE

Alexander Pope, portraitist and painter of animals, died while driving his automobile at his summer home, Hingham, Mass. He was born in Boston and was 75 years old. He was a member of the Copley Society and of the Boston Art Club. Among his productions were series of plates of birds, water-fowl and dogs. His painting "Our Vanishing Wild Life" received high praise at the San Francisco Exposition.

## Many Books About Artists

BERLIN—Of special interest to artists is the latest catalogue of Paul Graupe which contains 400 numbers. Books on painting, sculpture, architecture, Oriental art, and the art of the miniaturist are among those listed. There are works by many noted writers on the lives and achievements of famous painters from the Renaissance period down to comparatively recent times.

## American Sculptor Honored in England



"ADVERTISING" By GRACE PRUDEN NEAL  
Columbia and Britannia are here shown united by the common purpose of carrying forward the torch of Truth in advertising and publicity. This superbly modeled bronze group was presented to Great Britain by the American delegation to the convention of the Associated Advertising Clubs of the World, held in London last July. The presentation took place in the vast assembly hall of the Wembley Exposition. Mrs. Neal received an ovation when she was escorted to the platform, from which the Prince of Wales had spoken a few moments before. The sculptor's studio is at 1931 Broadway, New York.

## Marble Torso of Aphrodite for Detroit



The Detroit Institute of Arts has recently acquired a Greek torso of the Aphrodite type in marble, in an excellent state of preservation. It was purchased from a collection of the Count of Estournel, of the Chateau of Oysalades near Versailles. The figure is reversed as in various subjects which Praxiteles carved, such as the "Marble Fawn" and the "Venus of Cnidus." In fact, the figure shows distinct similarity to the last mentioned in the bend of the body, but reversed left for right.



# JAMARIN

RARE ART-WORKS & OLD MASTERS

15, AVENUE DES CHAMPS-ELYSEES

(ANCIEN HOTEL DU DUC DE MORNAY)

## PARIS

### PARIS

At the end of June, at the extreme limit of the season, three days after the Grand Prix, the Salon des Tuileries was opened, but not as before on the Terrace of the Tuileries Gardens, but at the Porte Maillot, the gate of the Bois de Boulogne. The reason for this is that the Parisians will not allow one of the prettiest prospects in their city, one that has not changed since the XVIIIth century to be spoiled by a lot of sheds. The display would have been held earlier in the year if the architect, M. Perret, had noticed in time that the groundwork was weak. As it was he had to do the building twice over, and at one time it was thought it could not be ready. The attendance at the vernissage gave the impression of a great success. The reports said it was. And so it should have been considering that this Salon consists of the pick of the three other Salons: the Nationale, the Indépendants and the Salon d'Automne.

All tendencies, all schools and all countries are represented. It is not a public but a private show and since the exhibitors take part on special invitation only you expect first class and even unusual work. Curiously enough however the impression gathered is very much the same as at all the other Salons: you feel you have seen it all before, and hopeless gropings, blind fumbings are no more exceptional here than elsewhere. For the discriminations were not half severe enough. One thousand six hundred works by 550 artists have been shown. Paris does not of course contain anywhere near so many artists of the first rank. But log-rolling is all-powerful and it is even more difficult to reject a work at a Salon where there is no jury than at one where there is. Truth to tell the *mariage de convenance* which unites the Nationale and the Salon d'Automne for the second year does not result in a very happy understanding. Without being too dogmatic, none the less each of these groups has its own creed and aspiration, and they do not happen to be the same or to agree with each other. However it suffices to mention the well-known names representing the Nationale to perceive that its share is very significant. Supporting M. Besnard's big personality we find such artists of eminence as Desvallières, Aman-Jean, Le Sidaner, Prinnet, Blanche, Duhem, Maurice Denis, Chabas, Hermann-Paul, Olga Boznanska, Mme. Galtier-Boissière, Beatrice How, Dresé, Bellau, Jaulmes, Laprade, Mathey, Balande, Rameau, Jeanes and many another.

One of the most striking pictures is the "Dame en Noir," by Van Dongen, a work both thoroughly modern and thoroughly fulfilled. The interiors with figures by Matisse are fresh and right. Manguin's still life after the same style is thoroughly successful while Mme. Marval's flowers are as usual at once astonishingly pictorial and decorative. Marchand's "Dormeuse" is fine. Asselin's "Maternity" ranks him increasingly with the leaders, while Mme. Mela Muter's treatment of the same subject is up to her best. Rich qualities of color and the most skilful sense of composition distinguish "L'Atelier" by Mme. Halicka, whose recent show at Druet, placed her in the first and foremost rank of contemporary artists. Then there are Guérin, Klingens, Ottman, Sabbagh, Robert, Friesz, Zingg, Bimmi, Bonpard, Barat-Levraux, Barbey, Chériane, Fouta, Alcorta, Dorignac, Vallotton, Per Krogh, Picart Le Doux, Kayser, Flandrin, Favory, Gromaire, Clairin, Gorman,

Lhote, Pluguez, Ben Sussa, Gleizes, Marcoussis, these mostly with figure work; and landscapes by Vlaminck, Urbain, RENO, Rétif, Blot, Albert André, Correlleau, Mainssieux, Peské, Dufresnoy, Waroquier, Lacoste, Le Bail, Gaillon, Delombe, Verge-Sarrat, Kayser, Kisling, Deverin, Lewitzka, Durey, et al.

The engraving section comprises masters in that craft such as Beltrand, Colin, Gusman, Ouvre, Bonfils, Laboureur, Si-méon, Vox and Morin-Jean.

The statuary is of outstanding merit. The most conspicuous exhibit is Bourdelle's for the bas-relief for a theatre at Marseilles. The "Jeune Fille aux Tresses," by Joseph Bernard, is a welcome old acquaintance. Despiat's portrait busts attain perfection in that style. Mateo Hernandez sent his splendid back granite Hippopotamus and Crested Crane, while Jane Poupelet's figure of a reclining woman has nothing to envy her best work in the past. But the exhibit which has been most admired is Loutchansky's seated female figure entitled "Maturité," which fully justifies the several years' work he has spent on it and ranks him definitely among the first sculptors of the day. The statuary department is further brilliantly supported by Soudbinine, Sokolnicki, Zadkine, Contesse, Pompon, Halou, Huenot, Drivier, Bourgois, L. P. Besnard, Mmes. Serruys, Anna Bass, Bernières-Henraux and Céline Lepage, whose researches in view of architectural applications cannot be too much praised.

The American contributions are not very numerous but representative by their eclecticism. They include such various names as Frieske, Thorndike, Nutting, Alexander Robinson, Florence Esté, Paul Burlin, O'Callahan and Roy Van Auken Sheldon among painters, and the sculptors, Janet Scudder, Eugénie Shonnard (sending an excellent rabbit) and Hunt Dietrich, whose "Race Horse with Jockey" is synthetic, elegant, and intelligently modern—rarely so.

—H. S. C.

### BELGRADE

For the first time an international exhibition of modern art is being held in Belgrade. This undertaking has been arranged by the Serbian poet, Ljubomir Mivic, who is a fanatical follower of modern art and has endeavored to bring together a show of revolutionary art from all over the world. Besides the well-known European radicals, two Serbian painters, Mih. J. Petrov and I. Bojadzic, are represented.

An exhibition of Serbian caricaturists attracted much attention. Krischanitsch, called "Pjer," is the most prominent. Milosnalavitsch has adopted the style of the Munich caricaturists, while D. Stojanowitsch is influenced by the Parisian school and Radowani by the great English satirists.

### STUTTGART

The Werkbund which aims at a revivifying of the old traditions of arts and crafts of the Middle Ages, when machinery had not yet spelt the doom of fine handicrafting, has arranged an exhibition entitled "Die Form." The idea is to show the beauty of pure, well balanced form, which produces a harmonious effect by itself, without being adorned by any ornamental decoration. The bulk of the exhibition consists in furniture and pottery. The bad style with its abundance of Renaissance and Baroc ornaments, which was so characteristic of the Kaiser's time, has been replaced by simple, clearcut and harmonious forms.

M. A. Newhouse B. M. Newhouse

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### LONDON

There has been the usual silly-season crop of remarkable "finds" in the daily press. Pictures by Rubens, bought for £8 or £10 and said to be worth £10,000, and Gainsboroughs picked up for a few shillings and reputed to be valued at some fabulous price, have all duly been published as emanating from obscure shops in provincial towns. It does not matter that no critic of standing has pronounced as to the authenticity; the readers on holiday swallow what is told them and the papers get some cheap and showy "copy." Meanwhile, those who know, turn to the political leaders or the financial columns which if likewise a little unreliable, have at least a less slender connection with fact!

An exhibition of drawings by Walter Sickert has been occupying the Independent Gallery in Grafton St. W., whither flock nowadays the "intelligenzia" of London, who have been instructed through the agency of Percy Moore Turner as to the latest developments of the modernist movements of the French school and gently led into the paths trod by such men as Duncan Grant, deSegonzac and Frelaut. The Sickert drawings vary in merit; some are so slight as to be little more than notes, others show his quality at its best, economy of line, surety of characterization and general regard for values being splendidly exemplified. One ceases to grumble at the artist's choice of subjects, which are apt to veer towards the somewhat squalid side of existence, when one notes the almost perfect treatment adopted in each instance. If he does not idealize, neither does he set down aught in malice. He is merely uncompromising—and remarkably truthful—a rare virtue in art.

Frank Brangwyn's name has for many years been associated with the Fine Art Society of New Bond St., now holding an exhibition of this versatile artist's etchings and silver points. Mr. Brangwyn might well be adopted as an official painter by the Labor Party for he is never more at home than when depicting some form of work, whether it be the agricultural laborer in the cornfield or the navy constructing one of those colossal bridges that seem so much more awe-inspiring than the human flies that have constructed them. While other artists delight in giving us what one might call the cruel side of labor, Brangwyn, without sentimentality or loss of realism, prefers to concentrate upon its essential nobility and dignity, and it is these qualities that most impress one in the present exhibition. The same feeling for color which is so pre-eminently a feature of his painting, seems in some curious way to be similarly inseparable from his etchings—a quality which in itself speaks of his mastery of the medium. It is a proof of his calibre that one hears of each successive Brangwyn show with increasingly profound anticipation. The fecundity of his output is never accompanied by diminution of interest.

Do you know what is meant by a "pochade"? I must confess an ignorance that was only dispelled by a recent exhibition at a small gallery off Bond St.,

## 1924 YEARBOOK

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### Toronto Acquires a Rare Chinese Marble



To the George Crofts collection in the Royal Ontario Museum of Archaeology in Toronto has been added a Chinese statue of the Tang dynasty (618-906 A. D.) which is highly valued. The figure is of marble, 18 inches high, and comes from the province of Honan.

The foliage on which the figure is seated is a powdery light green, the color of oxidizing bronze. The tight individual curls of the beard, mustache,

and hair are almost black, except where they show this same powdery light green, which is certainly here an oxidation color.

The statue has not a particle of the soft unathletic character which the Buddhistic sculptors sought for as a realization of their religious type. The figure is a powerful hairy chap who would have made a rough and ready leader of men.

where pochades or the original nature studies, made by the artist in preparation for his ultimate work, were being exhibited for sale at commendably low prices. Of course these sketches vary in finish, according to the methods employed by different artists. In some cases they represent a quite excellent impression of some clearly visualized theme, and prove in their way as acceptable as a more finished work. In any case, these pochades represent a splendid speculative outlay.

The exhibition of Egyptian studies by A. O. Lamplough at Klackner's Gallery,

20 Old Bond St. W., received a visit from Queen Mary, as well as from the Princess Helena Victoria and the Duke of Connaught, all of whom were greatly interested in the artist's work and his methods of conveying the color and light, distinctive of the country.

A collection of Shakespeariana such as one seldom or never meets with in the possession of a single bookseller is now on view at 11 Grafton St., W., the headquarters of the well-known book expert, Mr. Bernard Quaritch. First editions of what are known as "source books" and

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PARIS

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books, both in English and other languages, of contemporary date and containing references to the dramatist and his work, are included, together with a number of books from which Shakespeare is known to have drawn inspiration for his plots and "local color." The suppositious play of "Arden of Faversham" in the rare third edition is a volume of special interest to the collector, as are also the separate plays in quarto, of which no more than some half dozen copies are recorded in the census of Shakespeare quartos.

Is Augustus John waning in attraction or the Princess Bibesco less sought after than of yore? One inquires because the John portrait of the lady, one of the most discussed pictures at this summer's Royal Academy, remains unsold. The price of £1,680 was placed on its head, a fact which may perhaps account for its having been left to languish. But Munnings' "Grey Horse" fetched its £1,000, topping the list for price. On the whole sales were not brisk. An artist, however who sold each of his five pictures was Joseph Farquharson, whose small pictures of snow scenes and garden studies appeal to a large section of picture lovers. The plight of the sculptors was poor, for out of 200 exhibits, less than twenty found purchasers! —L. G. S.

### ZURICH

An exhibition of works by Lovis Corinth, president of the Secession Society of Artists in Berlin, has been arranged by the Kunsthhaus. The display comprises about fifty of the artist's paintings and 200 of his graphics, which afford a good idea of the painter's admirable technique, his bold and sure touch, and the richness and abundance of his colors. The display has received great attention and admiration from Swiss art circles.

### MOSCOW

An exhibition of works by leading German artists will be opened October 15. It will comprise representative works of all directions in order to give a comprehensive review of German modern art. The undertaking is arranged by the Künstlerhilfe Society (artist's aid) and the Russian commission for relief in foreign countries.

### HONOLULU

An exhibition of Occidental and Oriental paintings, the work of Arthur W. Emerson of Honolulu and Professor Shuko Nagaya of the Kyoto Art Academy, was held at the Gambisky studio on Richard St. Emerson's portraits of Honolulu people and his pictures of well-known island scenes are hung side by side with Nagaya's delineations of Hawaii's flowering trees and his examples of the art of his own country. Especially striking is Emerson's "The Wild Girl of Koolan" which is a life-size portrait of one of the principal characters in the "Hawaiian Nights" entertainment which has given so much pleasure to tourists and Honoluluans.

The display of thumb-box pictures from the Salmagundi Club at the Crossroads Studio brought Hawaii and the States closer together in an art way than anything that had heretofore transpired. Frank M. Moore, one of the founders of the studio, who is a member of the Salmagundi, was represented by three paintings, all Hawaiian scenes. Among the other well-known names on pictures were those of Harry Leith-Ross, Frank Tenney Johnson, Raymond Perry, John F. Carlson, Gayland Perrett, Charles Gruppe and Henry Russell Wray.

Wood-block prints by Bertha Lum, etchings from the Philadelphia Print Club, including work by Ernest D. Roth, Daniel Garber, Timothy Cole and John Taylor Arms, and a group of paintings by Frank M. Moore, Huc M. Luquien and James A. Wilder were among other recent shows at the studio. At the University Club were displayed large etchings by Frank Brangwyn.

A new project afoot is a plan to build a museum by Mrs. C. M. Cooke to hold her collection of art treasures. Chinese paintings dating as far back as the Ming dynasty, and tapestry, pottery and other art objects of both the Orient and the Occident are among her possessions.

### NEWPORT

The September exhibitions of the Art Association include oil paintings by Catherine Wharton Morris, portrait drawings by Ruth Thomas, drawings and lithographs by John Howard Benson and water colors and pastels by H. Anthony Dyer and Nancy Dyer. With the Dyer pictures, at the Cushing Memorial, are being shown the lacquers, porcelains and other works of art given to the Art Association to be sold for the endowment fund.

### MUNICH

The big show which every year is being arranged in the Glaspalast combines as usual the works of the Munich artists of the right and the left wing. The gulf between the different groups is no longer so deep, whether the radical youngsters became sedate with time, or the patriarchs have been influenced by the modern movement. The famous artists of the elder generation: Stuck, Diez, Haberman, Zügel, Hengeler and Samberger, represent the brilliant period of the Munich school of the XIXth century. What must still be granted to their works is a mastery in technique however far our time is from the conceptions of these artists.

Among the leaders of the younger generation the work of Professor Huther is always interesting for its coloristic effects, while Georg Schrimpf is an excellent draughtsman. Color plays again an important part in the creations of contemporary art, a fact evidenced in clear and harmonious tones in works by Kanold and Heine, and also in the colorful landscapes of Heckendorf and Casper. Schülein carries his work to a finer pitch of perfection and Teutsch's landscape with a nude is painted with a great deal of art and reserve. Sculptors as usual are present in a small minority: Edwin Scharff is superior to all the rest and has preserved an undisputed leading position.

### TORONTO

The large loan exhibit of paintings at the Art Gallery of the Canadian National Exhibition is attracting throngs of visitors and though there is no work from the European continent this year, the British, American and Canadian pictures have filled all the wall space. In the British section, the large collection of miniatures sent by the Royal Society of Miniature Painters commands attention. Among the miniaturists represented are Alyn Williams, Cecil Thomas, Arthur S. Lindsay and Violet Brunton.

Among the artists from the United States are Childe Hassam, Bruce Crane, Ben Foster, Emil Carlsen, Clifford Addams, Richard E. Miller, Chauncey Ryder, Gardner Symons, Edward W. Redfield, William Ritschel, Robert Henri, Elmer Schofield, Robert Spencer, Gari Melchers, Jean McLane, Hayley Lever, Douglass Parshall, Max Bohm and Charles Hawthorne.

The Canadian artists represented include Gertrude Spurr Cutts, F. S. Coburn, Robert F. Gagen, Bertha des Claves, Harriet Ford, Clara Hagerty, William Hope, Estelle Kerr, Robert Holmes, Fred Haines, G. W. Norwell, Minnie Kallmeyer, André Lapine, Herbert S. Palmer, Hal Ross Perrigard, G. A. Reid, Peter Sheppard, Suzor Cote and Arthur Lismer. The large and comprehensive exhibit of graphic and applied art is the best shown in years. —A. S. W.

### AURORA, ILL.

More than fifty paintings and sculptures by forty contemporary American artists are shown at the Central States Fair this year. In addition there are a landscape by Corot and works by Leon Gaspard, Henri Martin and Le Sidaner. The American painters include Victor Higgins, George L. Noyes, Charles P. Gruppe, Robert Henri, William Penhallow Henderson, Frank C. Peyraud, Marie Danforth Page, Alex J. Fournier, Cornelius Botke, Hovsep Pushman, Leslie P. Thompson, Alice Ruggles Sohler, Harry Leith-Ross, Frank H. Desch, George Elmer Browne, Aldro T. Hibbard, Alfred Jansson, Wilson Irvine, William H. Singer, Lester Stevens, Harry A. Vincent, Stanley Woodward, Walter Shaw, Charles R. Patterson, Frederic Grant, William J. Kaula, Frederick Tellander, Carle Blenner, John Sharman, John H. Spelman, Bertha Menzler Peyton, Irma Kohn, Irving Manoir, Charles Hetherington and Ossip Linde. Sculptors represented are Kathleen Wheeler, who shows "Death and Sleep," exhibited at the Royal Academy, London; Albin Polasek, Janet Scudder and Cyrus Dallin.

### DENVER

Olbert Olson's "Ascension of Christ," the reredos painted for St. Mark's Episcopal church, has created a stir among those artistically inclined. Only the traveled few have seen church art of this high character, for nothing of this nature has ever been done in Denver before. The painting has drawn dozens to St. Mark's.

An exhibition of ecclesiastical art, collected by the Episcopal Church Art Commission of the diocese of Colorado was held at Chappell House from August 25 to September 12. Among the exhibits were eleven window designs by Nicolai D'Ascenzo, four designs in water color by Charles J. Connick, and photographs including one of Albert Byron Olson's altar painting in St. Mark's Church.

Chappell House has been open all summer with a succession of small exhibitions. Paintings by the Santa Fe artists included works by William Penhallow Henderson, B. J. O. Nordfeldt, J. G. Barkos and F. G. Applegate. Gustave Baumann showed several attractive color prints. This was followed by an exhibit of small, colorful portraits by Renée Andrée, which made up in price what they lacked in size. These were much liked. —M. R. F. V.

### CHICAGO

At the Art Institute the autumn series of exhibitions opens with a collection of modern French and mid-Continental paintings and drawings recently acquired in Europe by Frederic Clay Bartlett. It is known as the Birch-Bartlett collection and follows a similar exhibition of modern paintings shown last season. The new works include two paintings by Ferdinand Hodler. A painting, "Island of la Grande Jotte," is by Seurat. Other notable works are by Louis Marcoussis, who paints in France; Marmorek, a Czechoslovak, and a group of Ultra-Moderns including Amadea Modignani, an Italian who spent the later years of his life in Paris.

A sketch, "March of the Volunteers," by Ferdinand Hodler, executed in pen and ink and faint washed colors has been presented to the Art Institute by Robert Allerton.

From the State School of Arts and Crafts at Vienna is an exhibition of paintings, drawings, wood cuts, plastics, embroideries, and various creative work in rhythmic expression by older pupils, which will remain at the Art Institute until the middle of October. This work was executed under the direction of Frank Cizek.

In two galleries of the Print rooms of the Art Institute are engravings illustrating the German and French progress in the art in the XVth and XVIth centuries. The collection is lent by Mr. and Mrs. Potter Palmer who last year loaned "The Little Masters."

The Chicago Evening Post announces the publication of a weekly art magazine supplement beginning October 7. The magazine is the outcome of twenty-five years of growth of the art page of the Evening Post under the direction of Lena M. McCauley.

The No-Jury Society of Artists will hold its annual national exhibition in the galleries of Marshall Field & Company October 6 to 19. Information can be had by addressing the society in care of Marshall Field & Company. Entries close September 15. Raymond Shiva, 1311 N. Dearborn St., is the secretary.

Stage craft, including scenic effects, designs and colors in costume, and grouping and pageantry was given an impetus this summer by the Children's Civic Theatre under the direction of Miss Bertha Iles and Miss Mary Taft, daughter of Lorado Taft, at the Municipal Pier and at Ravinia Park in association with the Chicago Symphony Orchestra. In the "paper flower fête" and pageant about 1,000 children took part, assembling in historic groups gorgeously designed in color for a processional pageant in Grant Park from the Field Museum, north to the approach of the Art Institute.

Herbert Taylor Lewis, known as the "Blockhouse Artist," who lives at Desbarats, Ontario, and paints portraits of Indians in native settings during the summers, has been appointed head of the department of art of Rockford College, Ill.

Mary L. Bockius, landscape painter, who has spent many summers at the School of Painting at Saugatuck, gave the latter half of the out of doors season to Ogunquit, Me.

Miss Matilda Vanderpoel of the Art Institute faculty is in California during August and September.

During July the Art Institute recorded an attendance of 72,282 persons. In August the number increased to 89,862. These numbers are nearly the same as those of the popular mid-winter months after New Years. A Sunday in August registered 9,514 visitors.

The Dutch room has been opened in the terrace addition to the Art Institute. It was presented by the children and grandchildren of William Gold and Lydia B. Hibbard. This room promises to be one of the most popular of the group of period rooms. Side by side, with the luxurious elegance of the French rooms, it presents a timely lesson in thrift. A particular local interest is attached to the room because the tile fireplace and several of the articles of furniture were brought over from Mrs. Hibbard's old home in Friesland, Holland, and used in her Chicago home. —Lena M. McCauley.

### RICHMOND, IND.

Francis Brown, of this city, received first prize for a water-color landscape and fourth prize for a pastel at the Indiana State Fair which opened September 1. Anna Newman who returns to Ft. Wayne this month as head of the department of art in the Ft. Wayne high school, won third prize for a water-color study of roses. No other Richmond artists exhibited.

A sale of the pictures and other art effects of Marcus Mote, an early Indiana artist resident here, following the death of his daughter, drew out a large number of collectors from this and other cities. Mote was a portrait painter who also conducted an art school in Richmond for many years. His dairies, twenty-one in number, were bought by Parham College, which also purchased a self portrait. —Esther Griffin White.

### LA JOLLA, CAL.

The LaJolla Art Association shows a group of paintings by Maurice Braun during September.

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### LOS ANGELES

Los Angeles was much interested in the traveling exhibition from the foreign section of the Carnegie International, at Los Angeles Museum from July 23 to September 14. Since this is the only showing West of the Mississippi it was greatly appreciated.

The galleries report an active summer market, with sales and public interest greatly increased over the same months last year. Cannell and Chaffin are showing two Blakelocks, a small but lovely Wyant, and a figure of a woman with luxurious atmospheric accessories by Martin Borgard. Local artists exhibiting are William Wendt, Max Wieczorek, Marion Kavanaugh Wachtel, Hanson Puthuff and Norman Chamberlain.

The Stendahl Galleries in the Ambassador Hotel are exhibiting a group of eight canvases by J. Francis Murphy. Two Blakelocks, a lovely Albert Ryder panel, "Moonlight," and pictures by Childe Hassam, Frederick Waugh, Ballard Williams and Leonard Ochtman are also shown.

At the Biltmore Salon the summer exhibition, continuing through September, has presented five pictures each by ten different artists, arranged in groups, a large canvas surrounded by four small ones. The artists represented are De Witt Parshall, Colin Campbell Cooper, Aaron Kilpatrick, Jack Wilkinson Smith, Clyde Forsythe, Carl Oscar Borg, Armin Hansen, Dana Bartlett, Frank Tenny Johnson and Max Wieczorek.

Dana Bartlett has returned from abroad and is showing studies of French and Italian buildings and bridges at the art department of the Public Library. The studies, in pen and ink or pencil, are more than sketches.

Arthur Hill Gilbert and Haldane Douglas are exhibiting at Leonard's, in Hollywood.

The Laguna Beach Art Association is holding its fifth annual exhibition, open daily through September. Exhibitors include William Wendt, Karl Yens, Norman Chamberlain, Clarkson Coleman, Edgar Payne, Duncan Gleason, Anna Hills, Theodore Jackman, Mary and Louise Everett and Joseph Kleitsch.

The California Water Color Society has elected Henri De Kruif president, Theodore B. Modra and Karl Yens vice-presidents, John Cotton secretary, and Bessie Ella Hazen treasurer. The jury of selection comprises Edouard A. Vysek, Grayson Sayre, Charles L. A. Smith, Karl Yens and Bessie Ella Hazen; alternates Helena Dunlap and Harry V. Law. The annual exhibition will be at Los Angeles Museum jointly with the International Traveling Water Color Exhibition.

Julia Bracken Wendt has been commissioned by Dr. Norman Bridge to make a statue of Lincoln for Lincoln Park. It is to be twice life size.

—Elizabeth Bingham.

### SAN FRANCISCO

The fourteenth annual exhibit of the reorganized California Society of Etchers was held at the gallery of Vickery, Atkins & Torrey. Associate members have the privilege of voting for such print in each annual as they may think suitable recipient of the associate members' prize. Each receives a proof of the winning plate, in itself worth at least double the annual dues.

Among the artists represented at this display were Gottardo Piazzoni, H. Nelson Poole, L. N. Scammon, Roi Partridge, Armin Hansen, Arthur Millier, Arthur W. Heintzleman, Francis Todhunter, William Wilke, Ernest Haskell, John C. Poole, Alice G. Glasier, Mary J. Coulter, H. M. Luquens and H. L. Doolittle. The woodblock printers were represented by William H. Wilke and William S. Rice.

### BEVERLY, MASS.

Water colors by Frank A. Brown will be shown at the Beverly Public Library Sept. 16 to 27. The wide range of subjects is indicated by titles such as "St. Lawrence Fish Boat," "Machiasport," "Oasis—Tunisia," "South of France," "A Saracen Town," and "Sicilian Fishermen."

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### CLEVELAND

The Oriental collections of the Museum have been enriched by several important gifts of late. The first of these, an 18-inch bronze statue of Parvati, the Indian goddess, was given by J. H. Wade, one of the Museum's largest donors. The figure, of XVth century workmanship, is the first piece of Indian bronze to become a part of the permanent collection of the Museum. Elaborate chasing of armlets, headdress and girdle bear witness to the skill of goldsmith as well as sculptor.

Chinese sculpture of 1,000 years and more ago is represented by a stone head of Buddha, some three feet in height, all the way from the rock cave temple of Sung Men, in the province of Honan, China. The sculpture is of the T'ang dynasty, 618-907 A. D. and is the gift of C. T. Loo of New York and Paris. Like many Greek and Gothic statues it was originally coated thinly with plaster, painted, and the paint has long since worn off.

The museum has just installed a third important accession, an ancient head of a Bodhisattva or "Buddha in the making," added to the Dudley P. Allen collection. The Chinese gallery has been rearranged with these as a prominent display feature, jade, crystal, porcelains, bronzes and paintings centuries old being newly grouped in other parts of the room.

A carved ivory box of Byzantine workmanship, rated as one of the rarest objects in the Museum's possession, was recently given by J. H. Wade, Mr. and Mrs. John L. Severance, F. F. Prentiss and William Mather. The cover and side panels tell the story of the creation of Adam and Eve, the temptation and fall, the different scenes being outlined with a rosette border of beautiful workmanship. The box comes from the Bethune collection, Ghent, Belgium, and has been widely exhibited and written about, being one of the most complete of the four similar caskets known on which the Adam and Eve story is carved.

—Jessie C. Glasier.

### BOSTON

As its autumn show the Concord Art Association is playing host to the traveling exhibition of etchings sent out by the American Federation of Arts.

Bert Poole recently held an exhibition of his pastels at the Casson Gallery, Boston.

The Boston Museum has bought from the Charles A. Vialle Fund, a third miniature by Corneille de Lyon (1500-1575). According to report, it comes from the Polignac collection in the Château St. Pal de Chalancon, less than fifty miles from the artist's adopted city of Lyons. The miniature is of a young man dressed in a rich velvet coat trimmed with gold braid, and wearing a black hat with feather and brooch. There is no evidence as to who the subject may be, though as one person says, it is tempting to imagine in the design on the brooch of his hat the monogram of its owner.

Lilla Cabot Perry has recently completed a portrait of Worthington C. Ford, of the Massachusetts Historical Society, for the New York Public Library.

—E. C. S.

### SALT LAKE CITY

The ground has been broken on Capitol Hill for the \$200,000 monument to the memory of the famous Mormon battalion which served in the Mexican War. Half of the sum required has already been provided by an act of the legislature, and but \$15,000 remains to be raised by public subscription. The concrete base of the monument will be constructed by Riswold, Walker and Monson of Chicago and the corner stone will be laid in October.

Mrs. John R. Winder has presented the Brigham Young University of Provo with "Feeding the Calf," by Edwin Evans, a local artist, who painted it in Paris in the late eighties. It was awarded first prize at the Territorial Fair in 1888. Another picture which this university has received recently is "The Giant Fir" by Calvin Fletcher.

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### INDIANAPOLIS

At the State Fair the popular prize of \$100 was awarded to Theodore C. Steele's large snow scene, "The House of the Singing Winds: Winter Afternoon." The canvas had received first prize at the hands of the jury for landscape in oil, and was hung in the place of honor in a group which included two other large oils by Mr. Steele, a still life and a flower subject, both winners of second prizes. Randolph LaSalle Coats captured five prizes with large oils painted at Provincetown. His "Ballet Girl" won first in figure painting; "Storm Cloud," a coast scene, won first in "oils, any subject"; a large portrait of a Broadway star, "Eileen," won second place in portraiture; "Yarn Dolls" took third in still life, and his blue-toned landscape received fourth as a decorative panel. William Forsyth won the largest number of awards, seven, three of which were for water colors. Otto Stark won prizes on a landscape, a baby portrait, and a landscape in pastels. Simon P. Baus won first in oil portraiture with his "Rabbi Messing." Beth Driggs Bacon took first for a decorative panel. Roy Trobaugh won first in composition, figure subject. Others who took prizes in the professional section were: Clement Truckess, Clifton Wheeler, Francis Browne, Marie Goth, Ralph M. Britt, Virginia True, Mary Chilton Gray, Wallace P. Stover, Anna M. Newman, A. Tate, E. Howland Shearman, Dorothy W. Vail, Marjorie Childers, Frederick Polley, Herschell M. Sanders, Blanche Stillson, Robert W. Davidson, Mary Polk, and George Mess. Robert Tschaege won three first prizes in sculpture. Robert Davidson took first award with a portrait head in the round. Myra Reynolds Richards won two prizes. Other winner of sculpture awards were Emma Sangenebo, Andrew Lang and a young artist named Keel.

—Lucille E. Morehouse.

### ROCHESTER

The summer exhibition at the Memorial Art Gallery includes portraits by James J. Shannon, Joseph De Camp and John S. Sargent. The "Recessional" of Eugene F. Savage is among the paintings, and there are also works by the following artists: Walter Ufer, Cecilia Beaux, Theresa Bernstein, Hugh H. Breckenridge, Roy Brown, John F. Carlson, John F. Folinsbee, Ben Foster, Frederick Frieske, Daniel Garber, Lillian Genth, Charles Hopkinson, Leon Kroll, Jean McLane, Willard L. Metcalf, Marion Powers, Edward W. Redfield, William Ritschel, Leopold Seyffert, Robert Spencer, Albert Sterner and Edmund C. Tarbell.

### NEWCASTLE, IND.

A series of lithographs, eighteen in number, by Howard Leigh, has been given by him to the Henry County Historical Society. These are duplicates of those purchased by the French ministry of fine arts, and placed in the Musée de la Guerre, Paris. Other sets are in the New York and Boston public libraries. The ones here include the war-defaced architecture of Verdun, Reims, Soissons and Chateau Thierry. They will be placed in the permanent collection of the museum of the society here, and are regarded as one of the most beautiful and valuable gifts that it has ever received.

—Eva Gough.

### PORTLAND, ME.

Pictures loaned by Robert C. Vose constitute a show at the Museum under the auspices of the Portland Society of Art. Included are works by Frederick J. Waugh, Elliott Daingerfield, Charles H. Davis, John J. Enneking, Herman Dudley Murphy, Edmund Tarbell, Murray P. Bewley, Maurice Fromkes, Alexander Bower, H. R. Butler, Charles R. Patterson, Arnold Gorter, John Sharman, J. Francis Murphy, Blakelock, Diaz, Beechey, Israels, Kneller, Ranger, Sully, Weir and Van Marcke.

### DETROIT

Miss Isabel Weadock, formerly librarian of the Institute of Arts, has been appointed curator of prints. Miss Agnes Savage succeeds her as librarian.

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Burtis Baker has finished a portrait of Dean Berryman Green, of the Episcopal Theological Seminary in Virginia, which was presented to the seminary by the graduating class. Mr. Baker has also portrayed little Josephine Ferrell, five-year-old daughter of Lieutenant Commander Ferrell, U. S. N., and a granddaughter of Edmund C. Tarbell. Jerome Connor's memorial to the "Nuns of the Battlegrounds" is now completed and work has been begun on the pedestal in Rhode Island Avenue in front of St. Matthew's Church. It is to be dedicated September 20 by the Ladies' Auxiliary Ancient Order of Hibernians in the District. The memorial is a bas-relief which represents the twelve orders of nuns who served as nurses in the Civil War. There are additional figures of "Patriotism" and "Peace."

The Corcoran Gallery of Art showed through August a collection of small paintings by Alice Rogers Fisher.

A portrait of the late James R. Mann painted by Gari Melchers has been loaned to the National Gallery by Mrs. Mann.

Water colors of Washington by Cameron Burnside are on view at Venable's Gallery. One shows the Lincoln Memorial with the reflecting pool, another the Sherman statue with part of the Treasury building.

President A. H. O. Rolle, of the Landscape Club, and Benson B. Moore have taken up etching, working directly on the plate out of doors.

For the new Walker Hotel, soon to be opened, a fountain for the grill room has been made by Ulric S. J. Dunbar, representing two dancing figures.

—Helen Wright.

**HARTFORD**

Herman A. MacNeil's marble statue of General David Wooster of Revolutionary fame has been placed on the west front of the State Capitol.

President C. L. Beach of the Connecticut Agricultural College at Storrs has presented to the college three paintings as the nucleus of an art collection to be known as the Louise Crombie Beach memorial. The paintings thus far selected are "A Swiss Landscape" by James Willis Champney, "Rockport Harbor" by Edith Stevens, and "Winter Evening" by Daniel F. Wentworth.

Russell Cheney, after a long sojourn in France, is back in America and is showing recent work in the Moyer Gallery. Most of the pictures depict the little fishing village of Cassis under varying atmospheric conditions. "Sacre Coeur" in Paris is especially noteworthy. A number of pictures were sold on the opening day.

—Carl Ringius.

**Fuel Oil for Firing Pottery**

LONDON.—Some remarkable effects in glaze are being obtained in stoneware pottery by an artist, W. Saite Murray, who is exhibiting at the Arts League of Service exhibition. By employing fuel oil in place of coal or gas, and firing to 1400 degrees centigrade, he obtains effects of extreme smoothness and beauty. His invention will probably have a great effect on current methods.

**Duke Discovers Rare Antiques**

LONDON.—In visiting one of the farms on his estate the Duke of Marlborough made the discovery of an Elizabethan oak draw table and an oak overmantel, which he felt to be somewhat unsuited to their surroundings. So he sent them up to Christie's, where the table fetched 880 guineas and the overmantel 210 guineas.

**France Honors Rockefeller**

PARIS.—King Alfonso, of Spain, and John D. Rockefeller were elected foreign associate members of the Academy of Fine Arts as distinguished patrons. The king takes the place of Sorolla, while Mr. Rockefeller fills the vacancy caused by the death of James Shannon. Mr. Rockefeller has been the donor of 18,000,000 francs to French causes.

**Russia to Sell Art Objects**

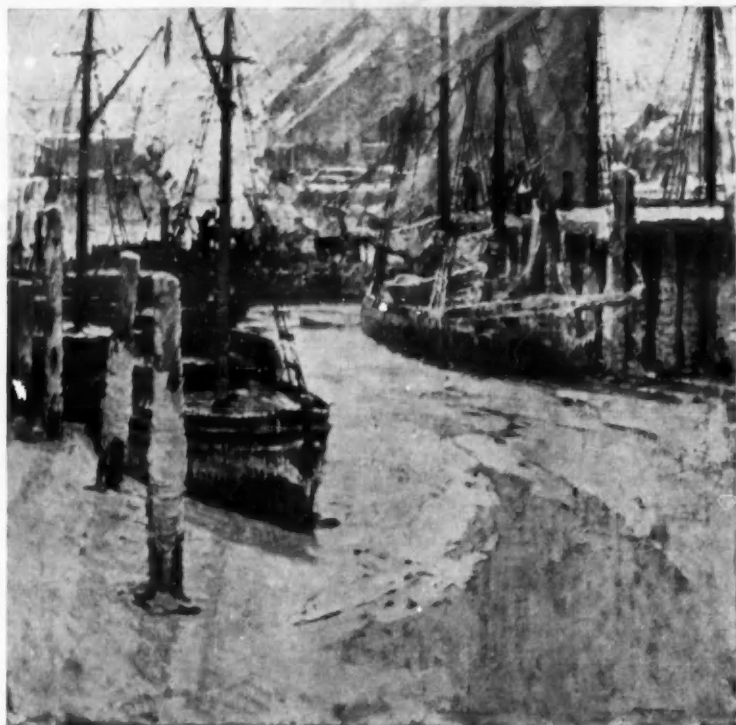
LENINGRAD.—It is announced by the director of the Hermitage Museum, Troitsky, that he and the director of the Moscow Armory, Ivanoff, have completed a complete inspection of silver and gold treasures, as well as other artistic valuables, from which 4,000 duplicates of special value have been selected. These are to be sold at a great European auction.

**Punnett's \$173,418 to Metropolitan**

Through the filing of the transfer tax appraisal of the estate of Alfred Newbold Punnett it is made known that the value of his bequest to the Metropolitan Museum of Art is \$173,418. The bequest is to be known as the Alfred N. Punnett Endowment Fund.

**Mr. Weber Discusses Colors**

F. W. Weber has recently been quoted at length in the Philadelphia Public Ledger on the subject of colors. On one day he discussed "The Artist and the Manufacturer of Colors," and later he spoke of "The Legal Standardization of Colors."

**THANNHAUSER  
GALLERIES****LUCERNE****MUNICH****Indianapolis Acquires a Fine Muhaup****ICE-BOUND VESSELS**

The John Herron Art Institute has recently purchased, through the North Shore Art Association, this picture, which was shown in the association's first annual exhibition at Gloucester.

By **FREDERICK MULHAUPT****Cannell and Chaffin Expand**

LOS ANGELES.—The Stendahl Galleries in the Hotel Maryland, Pasadena, have passed into the hands of Cannell and Chaffin. They will be under the direction of Cuthbert Homan, who recently resigned as curator of art of the San Diego Museum and has returned to his former position with Cannell and Chaffin.

**More Gifts for Art at Harvard**

The Fine Arts Department of Harvard University announces the gift of \$100,000 from four members of the Samuel Sachs family of New York. Of this sum \$50,000 was given by Samuel Sachs. The family of Edward W. Forbes, director of the Fogg Art Museum, has also presented to this fund \$100,000, and it is now within \$350,000 of its \$3,000,000 goal.

**NEW YORK EXHIBITION CALENDAR**

Ackerman Galleries, 10 E. 46th St.—Mezzotints by Sydney E. Wilson, to Sept. 30.  
American Museum of Natural History, Columbus Ave. and 77th St.—Semi-precious stone carvings by Russian lapidaries of the Czarist regime.  
Arlington Galleries, 274 Madison Ave.—Exhibition of paintings by American artists.  
Art Center, 65-67 East 56th St.—Summer display by Art Alliance of America to Sept. 15; "Beauty and Economy in House Furnishings," through the summer.  
Babcock Galleries, 19 East 49th St.—Summer exhibition of American paintings.  
George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Open with new additions. Closed Mondays.  
Beecher Memorial Gallery, Plymouth Church, Orange and Hicks Sts., Brooklyn.—Summer exhibition of paintings by contemporary American and European artists.  
Charles of London, 2 West 56th St.—Exhibition of European and Near Eastern arms and armor.  
City Club, 55 West 44th St.—Summer exhibition of landscapes by American artists.  
Commodore Hotel.—Paintings and sculpture by members of the National Association of Women Painters and Sculptors in connection with the exhibit of Women's Activities, Sept. 22-27.  
Daniel Gallery, 600 Madison Ave.—Paintings by modern Americans.  
Dudensing Galleries, 45 West 44th St.—Paintings by modern American and European artists.  
Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.  
Ehrich Galleries, 707 Fifth Ave.—Landscapes, flower paintings and decorative portraits by the old masters.  
Fearon Galleries, 25 West 54th St.—Old masters and primitives; French paintings of the XIX century.  
Ferguson Galleries, 37 E. 57th St.—Paintings by American artists.  
Grand Central Galleries, 6th floor, Grand Central terminal.—Paintings and sculpture by American artists shown for the annual drawing by lay members, till Oct. 1.  
Kennedy Galleries, 693 Fifth Ave.—Exhibition of American prints.

Holt Gallery, 630 Lexington Ave.—Carvings and miniature sculpture; paintings by Jean Jacques Pfister.  
Keppel Galleries, 16 East 57th St.—Woodcuts and drawings by Florence Ivins.  
Kraushaar Galleries, 680 Fifth Ave.—Paintings by American and foreign artists.  
John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.  
Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.  
Macbeth Galleries, 15 East 57th St.—Paintings by American artists.  
Metropolitan Museum, Central Park at 82nd St.—Exhibition of "The Arts of the Book," to Sept. 14; modern European drawings; Chinese, color prints; European helmets; casts of archaic sculpture.  
Milch Galleries, 108 West 57th St.—Summer exhibition of American paintings.  
Montross Galleries, 550 Fifth Ave.—Paintings by American artists.  
N. Y. Public Library, 42nd St. and Fifth Ave.—The year's accessions to the print department, and portraits of print-makers, to November; London posters by prominent artists.  
N. Y. Public Library, 203 West 115th St.—Paintings by Luis Mora and woodcuts by Mary MacRae White, through the summer.  
Ralston Galleries, 4 East 46th St.—Early English portraits and Barbiizon paintings.  
Rehn Galleries, 693 Fifth Ave.—Selected American paintings.  
Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by old masters.  
Salmagundi Club, 47 Fifth Ave.—Summer exhibitions, to Sept. 15.  
Schwartz Galleries, 517 Madison Ave.—Modern paintings and etchings.  
Scott & Fowles Galleries, 667 Fifth Ave.—XVII century English paintings and modern drawings and bronzes.  
Arthur Tooth & Sons, 709 Fifth Ave.—Specialists in XVIII century English, French and Barbiizon paintings.  
Waldorf-Astoria Hotel.—Third annual exhibition of interior decorative art under direction of Art-in-Trades Club, Oct. 20-Nov. 13.  
Howard Young Galleries, 634 Fifth Ave.—Summer exhibition of paintings by American and European artists.

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